

# **CULTURE BASED PRODUCT DESIGN**

*A thesis submitted in partial fulfillment of the*

*Requirements for the degree of*

**Bachelor of Technology**

In

**Industrial Design**

By

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# Declaration

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We Hereby Declare That This Thesis Is Our Own Work And Effort. Throughout This Documentation Wherever Contributions Of Others Are Involved, Every Endeavour Was Made To Acknowledge This Clearly With Due Reference To Literature. This Work Is Being Submitted For Meeting The Partial Fulfilment For The Degree Of Bachelor Of Technology In Industrial Design At National Institute Of Technology, Rourkela.

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## Certificate of Approval

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This is to certify that the thesis entitled “**CULTURE BASED PRODUCT DESIGN**” submitted to the National Institute of Technology, Rourkela by **SATYABAN NAIK, Roll No. 110ID0578** for the award of the Degree of Bachelor of Technology in Industrial Design Engineering is a record of bona fide research work carried out by then under my supervision and guidance. The results presented in this thesis has not been, to the best of my knowledge, submitted to any other University or Institute for the award of any degree or diploma. The thesis, in my opinion, has reached the standards fulfilling the requirement for the award of the degree of Bachelor of technology in accordance with regulations of the Institute.

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# Acknowledgment

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# Abstract

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The physical appearance of any product is the main factor for its success in the market which is highly influenced by the culture, multi-culture, architectural aspect of the context where it is widely used. Recent trends show that models of culture aid in design analysis of various technologies. Hence it is a powerful tool in helping of building of instructional products and services. This research project examines the construction of cultural based model, architectural model and models evolved from various historic and linguistic analysis of product design for India. The project discusses about various zones of India based on cultural, architecture, customs, traditions, rituals etc in a region and to translate these factors for designing of a product. These cultures are of great potential in enhancing the design value and being recognized in international market. Developing the original meaning and the cultural values of the region and with the help of new production technology, it can be transformed into modern products to meet the need of the market. Local factors such as raw materials, tradition, skills and socio cultural values contribute a major part in the product design and manufacturing in any country. The tendency to use available natural resources is in harmony with the eco system. Hence culture and traditions play a major role in the designing of contemporary products.

## **Keywords:**

Culture, Model of culture, Multi-culture, Aesthetic, Architecture, Cultural factors, Design, Zones of India.

# Contents

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**Declaration**

**Certificate**

**Acknowledgment**

**Abstract**

**Contents**

**List of figures**

**List of table**

<b>1. Introduction.....</b>	<b>1</b>
1.1. Problem statement.....	2
1.2. Objective.....	3
<b>2. Literature Review.....</b>	<b>4</b>
2.1 History.....	5
2.2 Different types of Handicrafts.....	6
2.2.1 Wooden Handicraft.....	7
2.2.1.1 Wood and Lac Turnery.....	8
2.2.1.2 Wood Inlay.....	9
2.2.2 Bamboo Handicraft.....	10
2.2.2.1 Flattened Bamboo.....	11
2.2.3 Metal Handicraft.....	11
2.2.4 Terracotta and pottery.....	12
2.2.5 Applique work.....	13
2.2.6 Stone Carving.....	14

2.2.7 Silver ware and Filigree work.....	15
2.3 Culture and cultural design features.....	15
2.3.1 Three Cultural Levels.....	16
2.3.2 Three cultural Layers.....	16
2.3.3 Three Cultural Design Features.....	16
2.3.4 Cultural Design Features.....	17
<b>3. Methodology.....</b>	<b>18</b>
3.1 Study on handicraft product design in India.....	18
3.1.1 West zone of India.....	19
3.1.2 East zone of India.....	21
3.1.3 North zone of India.....	22
3.1.4 South zone of India.....	23
<b>4. Conceptualisation and Design.....</b>	<b>24</b>
4.1 Model 1.....	24
4.2 Model 2.....	27
4.3 Model 3.....	29
<b>5. Conclusion.....</b>	<b>31</b>
5.1 Scope for future work.....	32
<b>References.....</b>	<b>33</b>

# List of figures

---

1.	Terracotta (Harappa culture)	5
2.	Spoon gold inlaid	6
3.	Casket made of ivory and silver	6
4.	Wooden window frame	6
5.	Floral wood panel	7
6.	Box	7
7.	Bed	8
8.	Wooden garland	8
9.	Carved toy	8
10.	Shrine	8
11.	Wood and Lac turnery items	9
12.	Wood inlay	9
13.	Bamboo products	10
14.	Flattened Bamboos	11
15.	Metal items	12
16.	Terracotta and Pottery	13
17.	Appliqué work	14
18.	Stone carving	14
19.	Silverware and Filigree work	15
20.	Three layers and levels of culture objects and design features	16
21.	West Indian products	19
22.	West Indian products	20
23.	East Indian products	21
24.	North Indian products	22
25.	South Indian products	23
26.	Konrak wheel	24
27.	Conceptual sketches (Model 1)	25



28.	Final product (Model 1)	26
29.	Boat	27
30.	Conceptual sketches (Model 2)	28
31.	Final product (Model 2)	28
32.	Conceptual sketches (Model 3)	29
33.	Final product (Model 3)	30

# List of Tables

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1 . Zone wise states name

18

# 1.Introduction

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The physical appearance of an item is a basic component for its prosperity which is frequently affected by the way of life, multi-society, aesthetical, structural part of the setting where it is generally utilized. Late patterns uncover that models of society support in mapping the configuration and examination of data and correspondence advancements. Thusly, models of society are intense apparatuses to guide the building of instructional items and administrations. This exploration task inspects the development of the way of life based model, development of the structural based model, a model of society that advanced from recorded and etymological examinations of instructional items outline for India. The task examines about the India's distinctive zones to see how structural planning, society, multi-social variables (society, values, custom, traditions, ceremonies and so on.) are being reflected in an area and how to interpret those element proficiently on an item. The way of life offer incredible potential for improving configuration esteem and getting to be perceived in the worldwide business. Upgrading the first importance and pictures of these social highlights and by exploiting new generation innovations, they can be changed into current items that address the issues of the contemporary shopper market. Items composed and produced in any nation are affected by nearby elements, for example, the accessibility of crude materials, human abilities, custom, and socio-social qualities. The propensity to utilize accessible characteristic assets is as a part of agreement with the eco-framework. It is normal that culture assumes an essential part in outlining contemporary, socially-adequate items.

Culture reperesrnts a set of dynamic, dialectic and coherent body of beliefs and practices that is congruent with a particular historical period. Culture values can be incorporated in the products by providing certian features or design elements representing the value of their society and regions. There are some design which carried out in assisting the designers about integrating cultural factors in the design process. The field of interaction design has broadened its focus to understanding how systems of technology-based product are cultural and architectural situated among groups of people.

A basic terminology for handicrafts was given by Improvement Official (Crafted works) in 1989: " things made by hand, frequently with the utilization of straightforward instruments, and for the most part imaginative and/or customary in nature. They incorporate objects of utility and object of design." A World Bank report orders items as specialties on thought of:

- Manual labour with minimal or no input from machines.
- A substantial level of skill or expertise.
- A significant element of tradition.

Invaluable and integral parts of the nation's heritage, handicrafts importance are in both cultural and economic. The benefits of economic, social and cultural in handicrafts are:

- Highly dispersed and centralised; spread in rural and urban areas of the country.
- Highly labour-intensive.
- Highly employment potential in relation to capital employed.
- High output compayer investment ratio.
- Addition of high ratio value.
- Large-scale of women involvement.

## **1.1 Problem Statement**

The Goal of our product is to provide cultural and architectural value in morden product design with aesthetic beauty.

The product is based on culture, multi-cultural, architectural. Culture is categorise in different factors like behaviour, ritual, cultural aesthetic, cultural design, patterns, motifs etc.

Culture plays a major role in the field of design and cross-cultural design will become a key point in design evaluation in the future. Design of products based on culture will become a design trend worldwide. We need to have a better understanding of cross-cultural designing.

Most user-product interaction in interaction design has been conceived as the interaction between user and product or service.

## **1.2 Objective**

Design a product which is based on Indian culture and architecture. Product is four different types of shapes and design, which based on four zones of India ( west-zone, east-zone, north-zone and south-zone). Product is same but it design in four different culture and architecture of Indian zone-wise. Product may be furniture, handicrafts, ornaments, wooden work, vehicle, fan, lamp, house-hold items, decorative items etc. Product is based on culture as well as aesthetic beauty.

## 2.Literature Review

---

Culture is not a timeless and motionless body of value systems that remains unaltered by social change; rather, it is logic and add new structures and implications, at the same time changing and reshaping conventional ones. Society comprises of different-levels, different-layers, different-highlights [7]. The product is the manner by which concentrate on society quality impact the stylish highlights and also how to consolidate those in the early theoretical phases of outline process that may give an understanding to creators about the predominant association in the middle of configuration and society furthermore its real impact on new product development/improvement [1].

All over India have already succeeded in design verity of handicrafts, metal ornaments products are based on tradition and culture. Communication not only for taking part in the global market, but also for developing local design. As mix-cultural issues become important for product design in the global economy, the intersection of design and culture becomes a key issue making a product [7]. There are fives zones in our country. Different zones have different culture and architecture. Different region have different products. Some products are same purpose but they are different shapes and design. According to their culture, they make products for different region for their society or local market [6].

All over India have different religious, therefore we have different cultures, architectures and tradition [1]. As per the different culture and architecture, we saw different products in various areas. We seen same product as different pattern in different region in India. Global market-local design era, connections between culture and design & tradition and design have become increasingly evident. For design, cultural value creates the core of product value. The same is true for culture, in which design is the motivation for pushing cultural development forward. How cultural features transfer to design elements, and to design cultural based products from a cross-cultural perspective as a way to reinforce their design value [7].

## 2.1 History

According to India history craftsmen are make their product as per their basic need and daily used purpose. For example at the period of Harappa Culture or Indus Valley Civilization, craftsmen are made toys, pottery, jewellery, seals, terracotta, shell and bronze figures [15].



Fig 1

In the Vedic age (1500 B.C.) Vedic artisans are included in stoneware making, weaving and wood creates. They made a mixture of earthenware from mud, wood and metal. Indian conventional skilled workers make items according to religious worth, regular individuals need. For advancement of diverse art structures in India local exchange and additionally remote exchange assume an imperative part. In the period of Kushana period, primary handworks were Gems, model, material making, cowhide items, metal working and so on. In the Medieval period the handicraftsmen included in ceramics, weaving, wood cutting, metal working, adornments field [15].

In the history of India the Mughal period was the golden period of art, craft and culture. Inlay work, glass engraving, carpet weaving, brocades, enamelling like handicrafts methods were introduced by the Mughals Empire [15].



Spoon gold inlaid

Fig 2



casket made of ivory and silver

Fig 3



Wooden window frame

Fig 4

## 2.2 Different types of Handicrafts

- Wooden Handicraft
  - a. Wood and Lac Turnery
  - b. Wood Inlay
- Bamboo and Cane Handicraft
  - a. Flattened Bamboo
- Metal Handicraft
- Terracotta and Pottery
- Applique Work

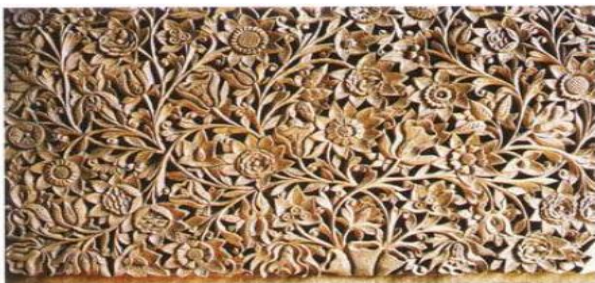


- Stone Carving
- Silver ware and Filigree work

### 2.2.1 Wooden Handicraft

Woodcraft is one of the Indian painstaking work which acclaimed since ages. Wooden artworks are planned or in light of locale, society, tribal workmanship and tastefully. These are diverse at better place. In wood cutting we utilized mixed bag of examples, themes, shapes and sizes. A percentage of the spot utilized wooden hues or espresso hues after cut some other spot we utilized multi hues. Woodcraftsmen are practice different molding, embellishing and imaginative configuration from wooden specialty to structure different utilitarian and enlivening workmanship things [8]. Uttar Pradesh is popular for its woodwork decorated with metal wire on dark sheesham. Jammu and Kashmir, Uttar Pradesh, Gujarat, Karnataka and Kerala these states are renowned for their calculated styles of wood cutting. Rajasthan is celebrated for fancy furniture [12].

Teak, Sal, Oak, Mango, Ebony, Sandalwood, Sheesham, Rosewood and Walnut are the most common tree used to make handicraft items. Furniture items are tables, chair, jewellery box, self, drawer, box, bed, etc in various shapes and styles. The jewellery boxes are in various shapes like round, heart, rectangular and octagonal shaped. The wooden decorative items are candle stand, toy, idol, ash tray, picture & mirror frame, napkin ring, wall hanging, coaster, letter holder, name plate etc. All items are various styles, patterns & motifs and shapes based. Pillar, capital, bracket, folding screen and panel are also made from wooden crafts [11].



Floral wood panel

Fig 5A



Box

Fig 5B



Bed

Fig 5C



wooden garland

Fig 5D



Carved toy

Fig 5E



Shrine

Fig 5F

### 2.2.1.1 Wood and Lac Turnery

This is process in which craftsmen are coated the wooden items by brightly lac. In this process craftsmen are forming, hollowing and lacquering on a turning lathe. The wood and lac turnery products are toy, furniture, decorative items, dandiya stick.



Wood and Lac turnery items

Fig 5.1

### 2.2.1.2 Wood Inlay

This is a technique where a pattern is engraved into a piece of wood and design are carved in different colors wood and set on a base.



Wood inlay

Fig 5.2



### 2.2.2 Bamboo Handicraft

Bamboo craft is one of oldest craft and very popular in India due to eco friendly, large number of raw material available, cheap. Bamboo products are food containers, chopsticks, toy, flooring, mats, baskets, decorative items, musical instrument, boat, furniture, folding screens. In India, bamboo is use for making bridges, house[14].

Northeast zone of India is famous for bamboo handicrafts. More than 100 species bamboo found in this region. Assam, Tripura and West Bengal states are famous for creating bamboo items.

Bamboo products are generally tribal crafts. These items are made by tribal people. Products are various shapes & sizes.



Bamboo product

Fig 6

### 2.2.2.1 Flattened Bamboo

Flattened bamboo is a technique in which a year old bamboo use, then heated with one end, forced flat, pressed and rolled on the ground by using a bamboo clamp. This types products made in northeast states of India.



Fig 6.1 Flattened Bamboos

### 2.2.3 Metal Handicraft

The art of creating a piece of utility or artistic item by the use of various metals. However, press in its different forms (cast iron, created iron, steel, and so forth.) is the most normally utilized metal for utility items, Aluminium, copper and tin are not a long ways behind. They numerous cases they are utilized as a part of mixes as different compounds. The metal Gold involves an exceptionally exceptional place in the realm of metallurgy and has been being used customarily because of its accessibility in the immaculate structure. Most broad utilization is the type of gems. Silver, copper and aluminium are likewise generally utilized as a part of the workmanship area. Metals are utilized by the methodology of throwing or trim. Sheets and wires of metals can undoubtedly be attracted because of the pliant and bendable quality and discovers high application in the workmanship and specialties [9].



Metal items

Fig 7

### 2.2.4 Terracotta and Pottery

This is the oldest and most widespread form of handicrafts. Historical records of ancient time have been found in the remaining parts of stoneware. It is accepted to have existed following 7000 BC in the Neolithic period. Aside from the prominent terracotta or terminated earth items, different items are the stoneware which are let go at more than 1150 degree C. The translucent structure, otherwise called porcelain is additionally exceptionally famous. The crude material for this art is standard mud, got from the beds of water bodies like stream, lakes and lakes. The dirt is cleaned, blended and ten molded either by hand, wheel or shaped into fancied article. The things are dried, terminated and coated according to the prerequisites. The clay or terracotta items are evaluated by shading, quality and water absorption capacity [10].





Terracotta and pottery

Fig 8

### 2.2.5 Appliqué work

The word Appliqué is a French term and is a method where in a couple of bits of colour fabrics is superimposed in patches to give an enhancing beautifying impact. The patches are then sewn to the base fabric to give specific structure and diagrams. Instead of this patch work is a claim to fame in which a couple of bits of articles of clothing are sewed together to structure a considerable piece. Occasionally it is completed to repair a harmed fabric. The procedure includes making a substantial bit of material by joining metaphorical creatures, blossoms, geometrical shapes and themes. This vast material can then be changed over into valuable items. Aside from sanctuaries exercises, the overhangs are utilized as a part of celebrations and structures. The items included light shades, garden and shoreline umbrellas, kitchen extras, informal lodging cloth, purses and other outfitting items.



Applique work

Fig 9

### 2.2.6 Stone Carving

Stone cutting is the ancient craft of cutting regular unpleasant rocks or stones into utility and decorative products. The deciding items are changeless and are minimum influenced by powers of nature. A huge number of year old stays of rock cut antiques have been uncovered by the students of history and archaeologists portraying the presence of this fine art from time obscure. Stone cutting has been found to exist in all parts of the world. The crude material utilized relies on upon the neighbourhood accessibility of the same. Contrasted with some fine arts, where the deciding items can be altered, this type of the specialty leaves almost no extent of correction. The final item must be made in a single attempt and needs a considerable measure of aptitude and skill.



Stone carving

Fig 10



### 2.2.7 Silver ware and Filigree work

Andhra Pradesh has profoundly talented craftsmen honing the sensitive craftsmanship of filigree. Spoons, catches, cigarette cases, boxes, ashtrays, catch pill boxes, adornments, paandans and scent holders. Plans of Peacock, parrots and fish are delineated in the aroma holders. The artisans show dominance in contorting the sensitive silver wire into fragile circles sewed in a crisscross example bringing about a multifaceted trim like appearance.

This is an old craft of metal work rehearsed in the customary way. Silver filigree has Cuttack as a middle. The Silver filigree art is generally known as Tarkashi in Orissa. . The antiques are made of combination which contains more than 90% of silver and to contend with the changing times new systems are being used..The craftsmen have kept up the art by keeping themselves redesigned with the business necessity. Platinum shine is additionally utilized and it leaves glare on item.



Fig 11 Silverware & Filigree work

### 2.3 Culture and Cultural Design Features

Culture has been called "the lifestyle a whole society". It by and large alludes to examples of human action and the typical structures that give such movement centrality. Distinctive meanings of society reflect diverse hypothetical bases for comprehension, or criteria for assessing, human action. In light of semantic, anthropological, and sociological studies, society has been depicted as that which manages the after-effect of the developmental process in human civilization, a process that includes dialect, traditions, religion, expressions, thought and conduct [7].

### 2.3.1 Three Cultural Levels

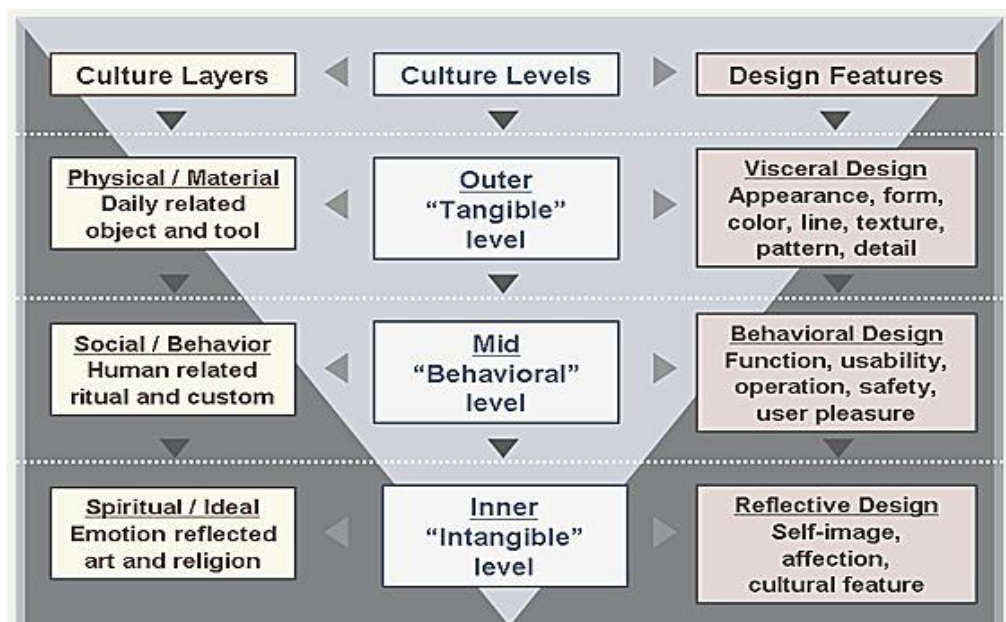
From the design point of view a culture structure with different layers, including layers speaking to curios, qualities, and fundamental suppositions. These layers are distinguished by key configuration qualities, including characteristics that reflect capacity, feel, and images. These three extraordinary levels are: the external "tangible" level, the mid "behavioural" level, and the inward "intangible" level [7].

### 2.3.2 Three cultural Layers

These three cultural layers are physical or material culture--including food, garments, and transportation-related objects, social or behavioural culture--including human relationships and social organization, and spiritual or ideal culture--including art and religion [7].

### 2.3.3 Three Cultural Design features

These three design features are the inner level, containing special content such as stories, emotions, and cultural features, the mid level, dealing with function, operational concerns, usability, and safety, and the outer level, dealing with colour, texture, form, decoration, surface pattern, line quality, and detail [7].



Three layers and levels of culture objects and design features

Fig 12

### **2.3.3 Cultural Design Features**

The three levels of the cultural object can be mapped as three levels of configuration highlights: instinctive outline, behavioural configuration and intelligent outline. Instinctive configuration concerns the presence of a social question and expects to change its structure, surfaces, and examples into another item. The instinctive outline highlights get to be critical where appearance matters and initial introductions are structured. The behavioural outline level concerns the utilization, capacity, execution and ease of use of a social item. Behavioural outline highlights are the way to an item's convenience. Intelligent outline concerns the sentiments, feelings, and discernment included in encountering a social item. Intelligent configuration highlights are the most defenseless against variability, as an after-effect of contrasts in culture, experience, and instruction, and individual differences [7].

## 3.Methodology

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On the basis of our objective and literature, I decide to do study on the handicrafts of India in zones wise. I did study on the products of different region of India and analysis on them, cultural and architectural. This analysis will help me to proceed further in my project efficiently.

- Study various paper of product design based on culture and architecture.
- Study on culture and architecture of different zones of India.
- Data analysis
- Experimental analysis

### 3.1 Study on handicraft product design in India

- West zone of India
- East zone of India
- North zone of India
- South zone of India

Sl. No.	Zone Name	Name of States
1	West	Goa, Gujarat, Maharashtra, Rajasthan
2	East	Bihar, Jharkhand, Odisha, West Bengal, Sikkim
3	North	Delhi, Haryana, Himachal Pradesh, Jammu, Kashmir, Punjab, Uttar Pradesh, Uttaranchal
4	South	Andhra Pradesh, Karnataka, Kerala, Tamilnadu

Tab 1

### 3.1.1 West zone of India

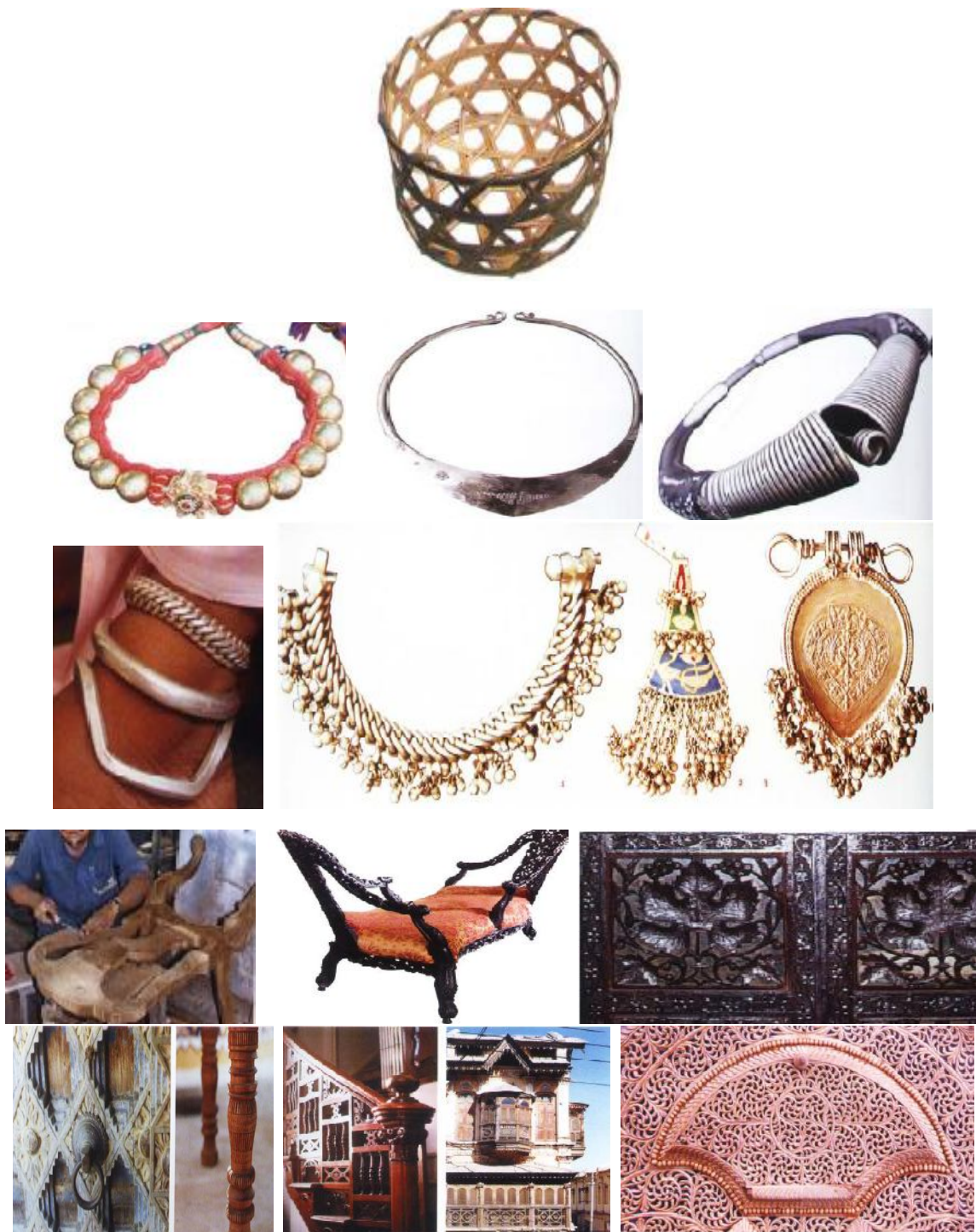


Fig 13A West Indian Products





Fig 13B West Indian Products

### 3.1.2 East zone of India



Fig 14 East Indian Products



### 3.1.3 North zone of India



Fig 15 North Indian Products



### 3.1.4 South zone of India

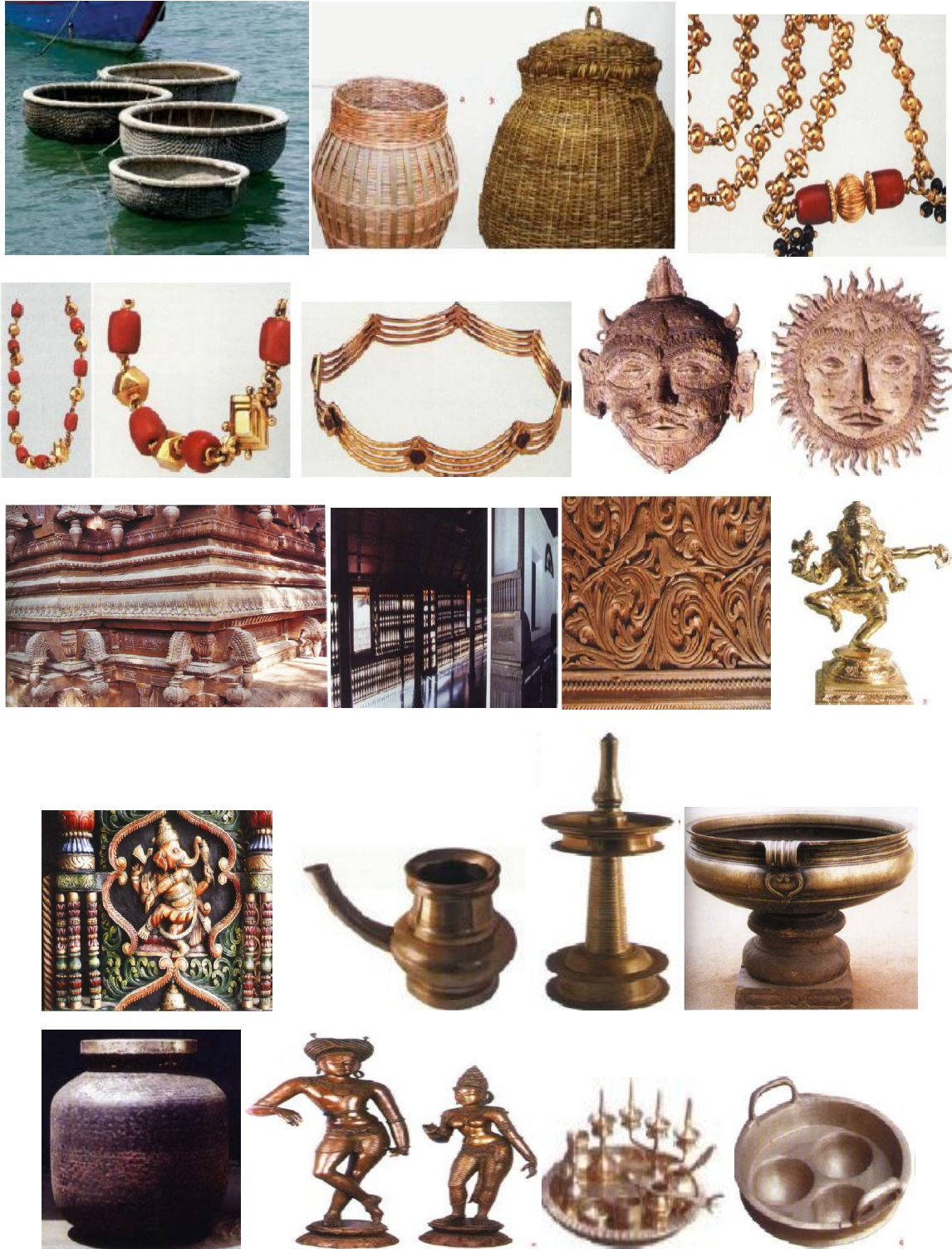


Fig 16 South Indian Products

## 4. Conceptualisation and Design

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Based on the result and analysis on different zones of India, a few concept and design of handicraft products has been generated after categorisation on broad categories and design has been generated according to them. Sketches of the product and prototype model of the handicraft product have been made in this.

### 4.1 Model 1

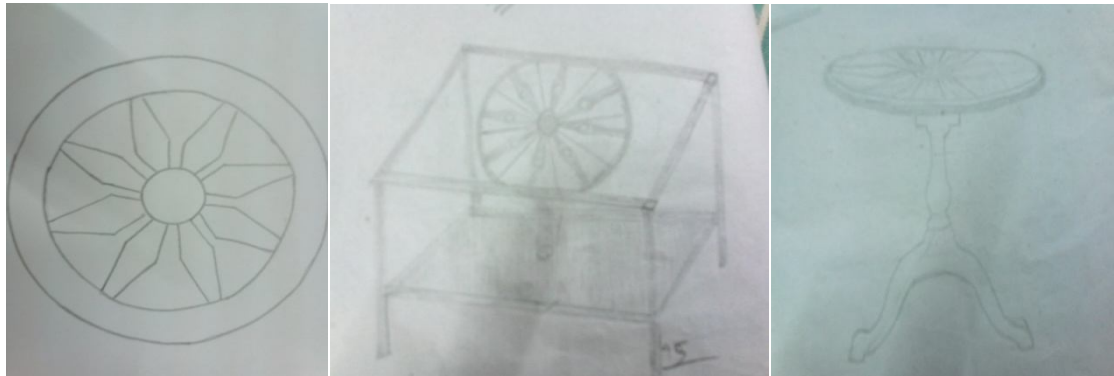
This model is based on the culture of Odisha. The product is generated from the Konrak Wheel (sun temple). The product is Tea table.

The top of the table is designed on Konark Wheel over which a circular glass is placed. The wheel has eight spokes. The wheel has a radius of 40cms. It's thickness is 1.5cms. The inner radius of the wheel is 37cms. The glass which is placed over the wheel has a thickness of 1cms. Its radius is 40cms. The total height of the table is 48cms. The legs of the table are made up of wood. It has 4 legs which are placed vertically. The model is also designed to have a space beneath the wheel for keeping news papers, magazines, etc. It is placed 20cms below the wheel.



Konrak Wheel

Fig 17



Conceptual Sketches

Fig 18





Final Product

Fig 19

## 4.2 Model 2

This model is based on south Indian zone. Circular types of boats used are used in those places. The product is Tea table.

The table is designed in the form of a circular boat. The frame of the table is in the design of a circular boat. The boat is crafted using bamboo and canes craft. The bottom surface of the boat is designed to be a plane surface rather than an oval one in order to give it the desired strength. A circular glass is placed on the top of the boat. A hollow space is made on the body of the boat to accommodate papers and magazines. The table has a depth of 30cms and radius of 40cms. It has four legs.



Boat

Fig 20

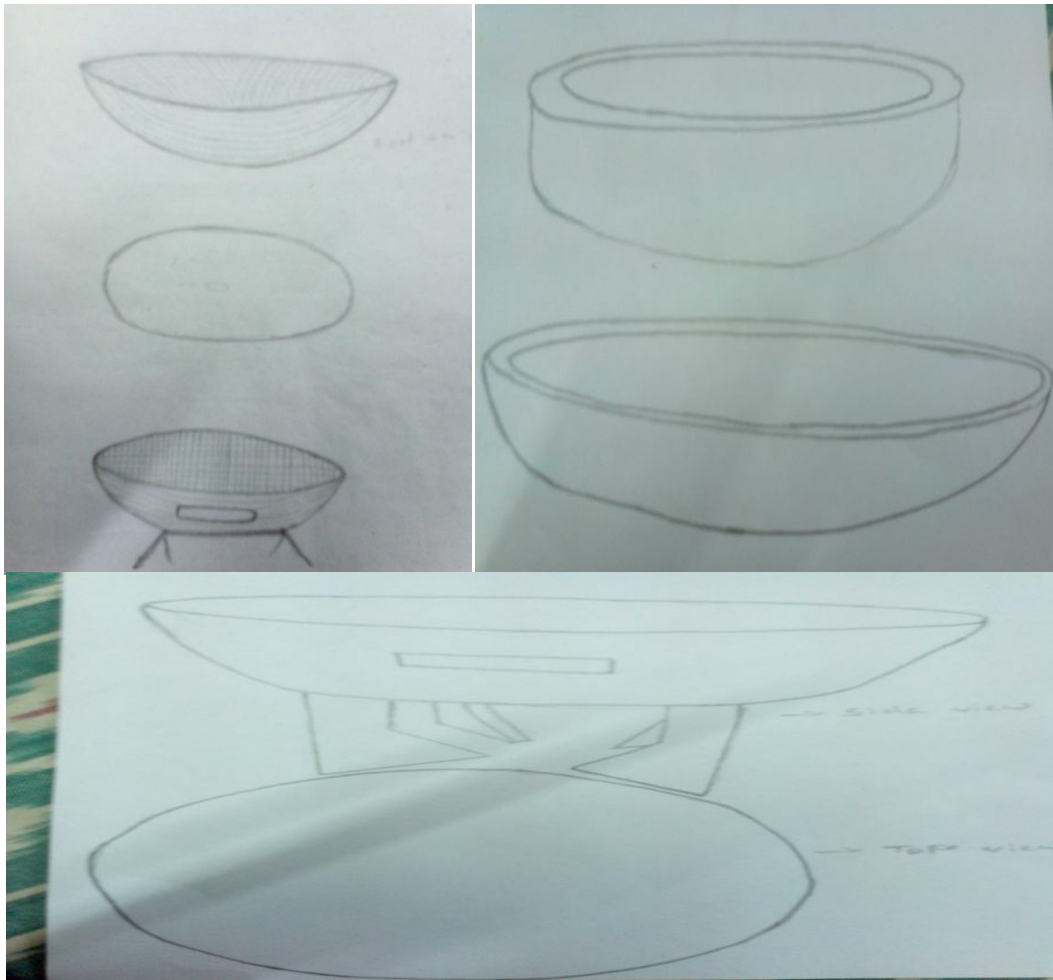


Fig 21 Conceptual sketches



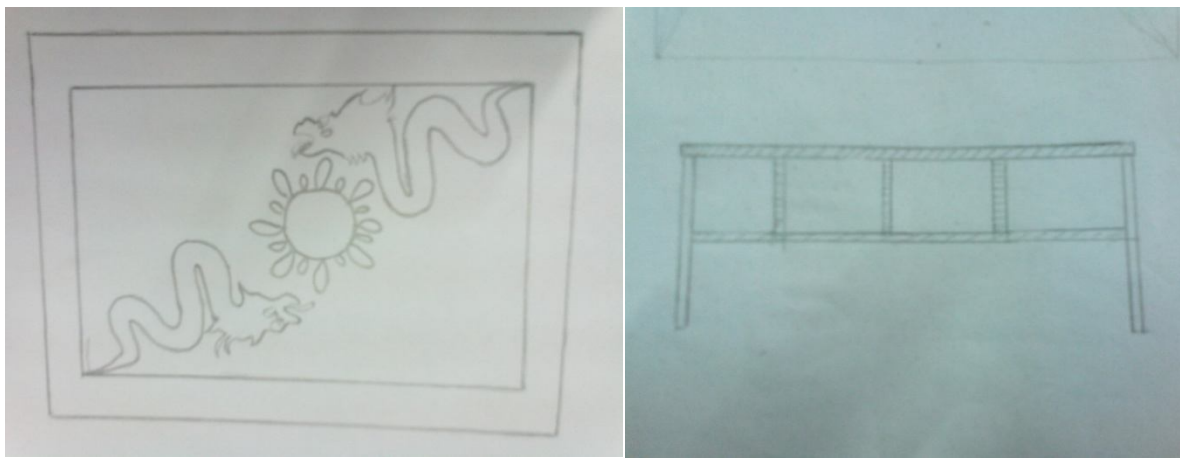
Final product

Fig 22

### 4.3 Model 3

This model is based on north-Indian zone. In some areas of north zone, people use Tibetans and Chinese motifs, like dragon. In this model we use dragon motif at the top of tea table.

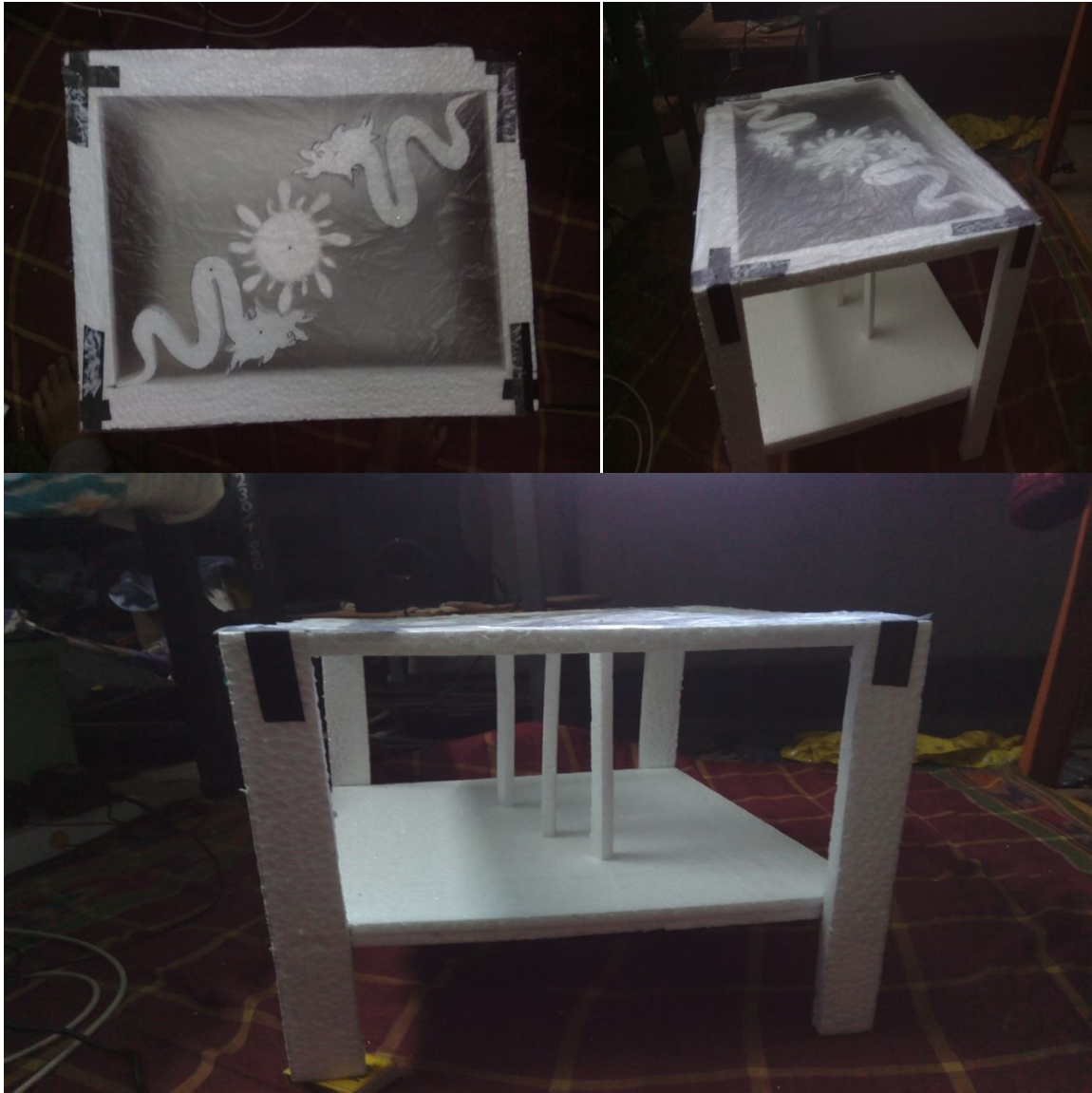
It is designed in rectangular form. The top of table is made up of glass. The dimension of the table is 120cm X 60cm X 45cm. The dimension of the glass is 120cm X 60cm X 1.5cm. Two dragon motifs are designed on the glass and placed diagonally across the table. A fire ball is placed at the centre of the table.



Conceptual sketches

Fig 23





Final product

Fig 24



## 5. Conclusion

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The research work has demonstrated how culture values are reflected in a society and how it influences the design aesthetics of the products consumed in the society relative to culture perspective. Critical analysis of social, cultural, traditional factors in products provide a newer way of assessing user's need, preferences, and concerns. It leads to users being provided with pleasurable and enhanced products, rather than merely functional and usable products.

Different types of patterns, motifs, cultural format and architectural format are used to design a product in different zones of India. All products are unique.

Indian culture has a great potential in enhancing the design value and gradually leading its way on the international market. Evidence shows that the perspective of India local culture will undoubtedly become a crucial cultural factor in future design development. Hence, a cultural product design model was proposed for transforming Indian culture features into modern product design.

This research analyzed the handicraft product in different element in architecture, aesthetic design and structures. The research includes the evolution, development and alteration done on culture and society time to time by various groups. The illustration of its development from prehistoric time to present time has been done focusing on the aesthetical, ornamental, artistic, functional and structural elements. The results have been found that in present time also handicraft products are an integrated part of our design, art and architecture in people life. The research has been done on type of Indian handicrafts elements. Through the study of various examples, the study found that the handicraft products, through the historical development used as a main purpose to decorate, house-hold, ornaments. The study found, through the evolution of handicraft product from of its inception through classic period and modernity to this day that the handicraft product went through different issues:

- Different forms.
- Different materials.
- Different purposes.

Sketches have been generated with all the attributes and factors in mind and sketch of the model is then further used for a prototype of the structure is generated using thromocol.

### **5.1 Scope for future Work:**

In this project, we have done wide research on the different zones of India handicraft product. Design a product in different cultural and architectural format of India and generated CAD models. In future we can work on this project on CAD models because of its wide scope of work in future. In future the project can be done

- We can do categorize on the basis of state wise of India.
- We can take people's opinion about culture value, culture, emotion wise and do survey on that & then design handicraft product according to that.

# Reference

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